

St. John the Baptist Catholic Church/St. Jude Shrine
300 North Paca Street
Private

1847

St. John the Baptist Church/St. Jude Shrine is a good representative of the late Greek Revival style for religious structures in Baltimore. Built as the Seventh Baptist Church in 1847, the building resembles the Charles Street Methodist Episcopal Church (demolished) of 1843-44, the earliest of several Methodist churches in this style built in the mid-19th century. During the second half of the 19th century, the Seventh Baptist Church was the leading Baptist congregation in Maryland. The building was sold to the Roman Catholic Archdiocese in 1904 and became St. John the Baptist Catholic Church, a Lithuanian national parish. Later, as an Italian parish, the Shrine of St. Jude Thaddeus was established in the church and has, since the 1940's, become an international center for devotions to St. Jude.

Maryland Historical Trust

State Historic Sites Inventory Form

1. Name (indicate preferred name)

historic Old Seventh Baptist Church

and/or common St. John the Baptist Catholic Church; St. Jude Shrine (preferred)

2. Location

street & number 300 North Paca Street; 500 West Saratoga Street ☐ not for publication

city, town Baltimore ☐ vicinity of congressional district 3rd

state Maryland county

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> not applicable	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property (give names and mailing addresses of all owners)

name Roman Catholic Archbishop of Baltimore

street & number 300 Cathedral Street telephone no.: 547-5366

city, town Baltimore state and zip code Maryland 21201

5. Location of Legal Description

courthouse, registry of deeds, etc. Baltimore City Courthouse liber RO 2087

street & number Calvert and Fayette Streets folio 184

city, town Baltimore state Maryland 21202

6. Representation in Existing Historical Surveys

title Baltimore City Neighborhood Survey

date 1976 ☐ federal ☐ state ☐ county ☒ local

depository for survey records Commission for Historical and Architectural Preservation

city, town Baltimore state Maryland

7. Description

Survey No. B-2261

Condition

☐ excellent
☒ good
☐ fair

☐ deteriorated
☐ ruins
☐ unexposed

Check one

☐ unaltered
☒ altered

Check one

☒ original site
☐ moved date of move _____

Prepare both a summary paragraph and a general description of the resource and its various elements as it exists today.

SUMMARY:

St. John the Baptist Church/St. Jude Shrine is a brick hall type church with stone, wood, and cast iron decorative trim built in 1847 and located on the northwest corner of North Paca Street and West Saratoga Street in central Baltimore, Maryland. The Greek Revival style church has a four column Ionic portico facing Paca Street and a gable roof. The south elevation has stained glass windows in arched openings which have been altered from the original rectangular configuration. The original exterior was painted and the columns were fluted. The interior has had many alterations in the 20th century, primarily to the alcove in the west wall and to the balconies.

General Description:

The church has three bays in its main east elevation facing North Paca Street and five bays on its south elevation facing West Saratoga Street. The church is basically a hall type, with a gable roof and pedimented portico. The walls are common bond brick which has been sandblasted and repointed. The portico has four large unfluted columns with Ionic capitals. The columns have been covered with smooth concrete or stucco. Historical photographs of the late 19th century and about 1935 show the walls were painted a light color and the columns were fluted. The flutes were plaster. The columns are brick and rest on granite pedestals. The capitals are wood. The central door has a complete pediment and console brackets of cast iron. The two flanking doors have simple surrounds with enlarged shallow pointed arches at the top. Above the outer doors are rectangular stained glass windows with stone surrounds. Lexan protects the stained glass. Above the central doorway is a double recessed panel in the brick exterior wall.

The entablature is plain and carries applied letters reading "St. Jude Shrine". The pediment is painted gray in the central panel. A plain brick parapet with stone coping edges the roof. A large cross is centered on the parapet above the pediment. The portico is flanked by recessed brick panels and brick corner pilasters. The pilasters have carved stone capitals. The corner pilasters rest on a granite belt course which extends around the building's exposed elevations.

At the southeast corner of the church is a marble sculpture of St. Jude, placed diagonally across the corner. The back panel of the sculpture is carved with the following: "St. John the Baptist Roman Catholic Church", "Perpetual Novena Services to St. Jude Thaddeus".

(continue please)

8. Significance

Survey No. B-2261

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) local history

Specific dates 1847 **Builder/Architect** John L. Hays, architect

check: Applicable Criteria: ☐ A ☐ B ☒ C ☐ D
and/or

Applicable Exception: ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Level of Significance: ☐ national ☐ state ☒ local

Prepare both a summary paragraph of significance and a general statement of history and support.

SUMMARY:

St. John the Baptist Church/St. Jude Shrine is a good representative of the late Greek Revival style for religious structures in Baltimore. Built as the Seventh Baptist Church in 1847, the building resembles the Charles Street Methodist Episcopal Church (demolished) of 1843-44, the earliest of several Methodist churches in this style built in the mid-19th century. During the second half of the 19th century, the Seventh Baptist Church was the leading Baptist congregation in Maryland. The building was sold to the Roman Catholic Archdiocese in 1904 and became St. John the Baptist Catholic Church, a Lithuanian national parish. Later, as an Italian parish, the Shrine of St. Jude Thaddeus was established in the church and has, since the 1940's, become an international center for devotions to St. Jude.

History and Support:

In 1845, an internal dispute among the congregation of the First Baptist Church led to the formation of the Seventh Baptist Church. About 100 members were officially recongnized on October 27, 1845. The first meeting house of the church was on Calvert Street near Saratoga, at that time a well-to-do residential area, but one under pressure by commercial expansion from the center of the city. In 1847, the congregation was in search of a pastor and chose Richard Fuller, a South Carolinian who had gained a certain fame in the South for his stands on slavery and baptism. In replying to the trustees, Fuller made it clear that he was not interested in preaching in the original building, with which he was familiar from a previous trip to Baltimore. "Surely you do not mean me to come, and both preacher and people do so suicidal a thing as to occupy that shell in Calvert Street....Will you get a lot and right away begin a large house?" The trustees replied, "Only assure us... that your lot will be cast among us, and a new, elegant, and appropriate edifice will be commenced forthwith."

(continue please)

9. Major Bibliographical References

Survey No. B-2261

See attached Bibliographical sheet

10. Geographical Data

Acreage of nominated property _____

Quadrangle name Baltimore EastQuadrangle scale 1:24000

UTM References do NOT complete UTM references

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Verbal boundary description and justification

c0-terminous with lot size 80 ft. x 97 ft. 9 in.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title Janet L. Davis, Historical Preservation Analystorganization Comm. for Hist. & Arch. Pres. (CHAP) date October 1985street & number 606 Tower Suites, 118 N. Howard Street telephone (301) 396-4866city or town Baltimore state Maryland 21201

The Maryland Historic Sites Inventory was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

return to: Maryland Historical Trust
Shaw House
21 State Circle
Annapolis, Maryland 21401
(301) 269-2438

7. Description, cont'd.

Page 2

The south elevation consists of five recessed bays separated by brick piers with cast iron capitals. The windows have pointed arches, with stained glass protected by Lexan. Each window has a bracket hood. The original windows were rectangular and on two levels, as apparent by the painted wood infill areas in the tympana, and the brick infill below the sills. The original configuration of windows may be seen in a late 19th century photograph, a copy of which is attached. A small area at the base of the building is fenced by a decorative iron railing. A single doorway with modern double security doors gives access to the basement under the second window from the east. Adjoining the church on the east is a 1929 brick school building, now used by the church for storage. It is located on a separate lot and is therefore not described in this form.

The main sanctuary hall of the interior is reached by a small foyer. At the south end is a small chapel screened by an iron grille. The north end of the foyer contains the stairs to the balcony, closed by an iron screen similar to that of the chapel grille. The inner wall of the foyer curves and is faced with painted and grained simulated marble panels. The ceiling has painted stencil work surrounding the three modern light fixtures.

The main hall has been much altered and redecorated. The original Baptist church apparently had a square alcove opening and a larger balcony. In 1927, under Catholic ownership, the alcove arch was altered to the present Gothic pointed arch. In 1935, the balconies were partially demolished, leaving only the balcony across the east end of the hall. The alcove arch is framed by marble pilasters. The rear wall and the arch soffit are decorated by stencil work. The lower part of the alcove is screened by a modern choir screen. The rear wall of the alcove has a large mosaic of Jesus. Secondary altars flank the alcove. The present arrangement of pews is ranked and curved toward the center alcove.

The balcony at the rear of the church has a modern turned wood railing and is faced with wood grain masonite, as is the entire rear wall of the church. This was apparently applied after a May 1981 fire which damaged a statue and the walls. Confessionals are located in each rear corner. The pews, altar furniture, and flooring are all of recent manufacture. The flat ceiling has painted blue stencil work and modern hanging lanterns. The deep molding at the ceiling is painted in varying shades of blue. The walls are pale blue.

At the rear north corner is a small alcove containing the Shrine of St. Jude. The entrance is framed by marble pilasters supporting a marble panel bearing the name of the Shrine. The shrine interior has three mosaics depicting the Infant of Prague, the Mother of Chain, and St. Jude. A marble statue of St. Jude stands in the center of the alcove.

According to Mary Portera of the parish office, the stencil work and graining was done in September of 1983 by Gibbons of Baltimore, church decorators. In 1927, the rear wall of the alcove was painted with a fresco of the Blessed Savior, a reproduction of a famous mosaic image in the cathedral of Cefalu, Sicily. The linoleum floor of the alcove was replaced with terrazzo tile. In about 1974, the fresco was painted over. In 1942, stencil work was done by John M. Lanza. The outside doors were at the same time painted to imitate bronze. The present oak doors are modern replacements. The stained glass windows installed in 1942 were furnished by Luther Studios of Paterson, N.J. The exterior statue of St. Jude was placed in 1967 and was produced by Mullan and Harrison, a Baltimore firm no longer in business.

The new building was completed in the summer of 1847 and Fuller preached the dedicatory service on August 1, having stopped along the way to Baltimore to preach in other cities in order not to arrive before the church was finished. The local newspapers noted the dedication with restrained commentary on the architectural style. The Baltimore American said: "The new edifice is located in one of the most commanding and beautiful sections of the West End; is an exceedingly neat and chaste specimen of architecture and does credit to the ability of the designer, Mr. John L. Hays, one of whose first efforts it is. The order of the architecture is what is called the Grecian Ionic, combining at once the appearance of solidity and gracefulness. The front of the building is ornamented by an exceedingly chaste and beautiful portico..." Of particular interest in the new building was the fresco on the rear wall of the alcove, painted by Ernst Dreyer, a perspective of columns matching the marble pilasters framing the alcove. The Baltimore Sun described the church as "certainly one of the handsomest and best built edifices of the kind in the city" and further stated the portico was based on an Athenian temple. Although no specific temple was mentioned, it is possible that the reporter referred generally to the Erechtheum. The interior was perfunctorily said to be "after the modern style" with the predominant color of walls and seating in "drab". Drab was then an acceptable term describing a brownish yellow color.

Hays' design may have been influenced or directly taken from that of the Charles Street Methodist Episcopal Church (demolished) of 1843-44, located at Charles and Fayette Streets. During the 1840's and 1850's, the Methodist Church erected several large churches, many of which were based on the Greek temple form. The Charles Street church had a tetrastyle Ionic portico, recessed panels in the brick exterior walls, and two levels of rectangular windows under console bracketed hoods on the side elevations. All of these elements were used by Hays in the design for the Seventh Baptist Church. The Baptists' desire for an "elegant and appropriate edifice" was not only prompted by Fuller's urging, but also by the symbolic prestige of the classical temple. The more conservative Protestant denominations such as the Baptists had fully embraced the Greek Revival style by the mid 19th century, at a time when the Gothic Revival was gaining wide popularity, as apparent by the English Gothic Franklin Street Presbyterian Church, built in the same year as Seventh Baptist. Robert C. Long, the architect of the Franklin Street church, submitted a Greek Revival design and a Gothic design in 1844 and urged the acceptance of the latter. From that time forward, most churches in Baltimore were designed in the Gothic style. The Seventh Baptist Church thus chose to project a safe, dignified, if somewhat old-fashioned image in its new building. A further concern was the distance of the new church from the downtown area. Possibly the trustees felt that the familiarity of the Charles Street church's style on its more centrally located corner, reproduced in the Seventh Baptist Church, could bring a similar prestige to the developing west end of the city.

The Seventh Baptist Church under Richard Fuller's pastorate grew steadily, increasing its membership of 87 in 1847 to 1200 in about 1865. It became the leading Baptist church in Maryland and one of the strongest Protestant churches in Baltimore. A wealthy and aggressive congregation helped start the first organized missionary movement among women and important groundwork in Black Baptist education was sponsored. Offspring churches were formed from the Seventh Baptist Congregation as it grew. The most important was the Eutaw Place Baptist Church in 1871 to which Fuller was called as minister. This building, designed by Thomas U. Walter and now known as the City Temple Baptist Church, is both a National Register and Baltimore City Landmark. The Brantly Baptist Church was formed in 1886.

8. Significance, cont'd.
Page 3

After the establishment of the Eutaw Place Church, the membership of Seventh Baptist began to drop, although not so drastically that expansion was impossible. The formerly suburban location of the church at Paca and Saratoga was by the 1890's becoming increasingly commercial and the congregation was moving into the newer and more remote suburbs. In 1892, the church wanted to purchase neighboring property to erect a chapel, but found the land costs were too expensive. By 1900, the neighborhood around the church was ethnically mixed and economically depressed. Formerly middle and upper class single family homes were being converted to rooming houses and the population of the area was more mobile. The religious affiliation of the area was becoming mostly Catholic and Lutheran.

The trustees of the Seventh Baptist Church decided to relocate to a more suburban location and, merging with Immanuel Baptist Church in 1904, built a new church in 1907 at the northwest corner of St. Paul Street and Boundary Avenue (now North Avenue) where the congregation remains today. The building at Paca and Saratoga Streets was sold to the Roman Catholic Archdiocese at the instigation of Father Joseph Lietuvnikas for use as a national Lithuanian parish church.

At the same time as the church passed into the Lithuanian Catholic parish, the area around Lexington Market was being increasingly settled by Italians. In 1917, the Redemptorist Fathers transferred St. Alphonsus Church at Park and Saratoga Streets to the Lithuanian congregation. Cardinal Gibbons turned St. John the Baptist Church over to the Italian community in the care of the Pallotine Fathers. In 1927, under the pastorate of Rev. Armando D'Urgolo, the first of a series of interior changes to the church was begun. The square alcove arch was made into the pointed arch and the fresco painting of St. Salvatore, a reproduction of a famous mosaic figure in the Cathedral of Cefalu, Sicily, was painted on the upper part of the alcove wall. At that period, a number of the leading families of the parish had origins in the area of Cefalu. The linoleum floor of the alcove was replaced with terrazzo tile. In 1929, the parochial school was built adjoining the church on the west.

In 1935, under the direction of Rev. Joseph Graziani, the balconies on the sides of the interior were demolished and new pews were installed. In 1942, for the Silver Jubilee of the parish, the interior was redecorated and new stained glass windows were installed. The stencil work was done by John M. Lanza. A Catholic Review article at the time stated the contractor's intention was "to combine harmoniously a soft cream coloring with the warm gray of the columns and the ivory of the pilasters."

In October 1941, the devotion to St. Jude through novenas was begun with a picture of the saint set up in the front of the sanctuary. At first intended for the families of servicemen in the parish, the services became increasingly popular and were continued after the war. By the mid 1970's, the services were scheduled every Wednesday and Sunday and attracted thousands of devotees from most of the United States and many foreign countries. In about 1970, the alcove for the St. Jude Shrine at the northeast corner of the sanctuary was built. Various parishioners donated the statuary and funded the mosaic wall decorations. By the 1980's, the church was more well-known by the name St. Jude Shrine than by its consecration to St. John the Baptist. The official name of the parish now reflects both names.

(continue please)

8. Significance, cont'd.

Page 4

Although the parish membership has been dropping over the the past 20 years, the St. Jude Shrine has kept the church building active. The school closed in 1951 and is now used as storage space. Recent renovations have left little of the original Baptist interior intact, except the deep ceiling moldings. The exterior has remained in fairly good condition. The recent covering of the fluted columns with stucco or concrete has changed the overall historical aspect slightly and the pointed arched windows in formerly rectangular openings are not overly damaging to the character of the building. The cast iron hoods of the windows and pilaster caps remain in place. With careful restoration and maintenance, the St. John/St. Jude Church can continue to be an important element of the Market Center district.

9. Major Bibliographical References

Baltimore American, July 31, 1847.

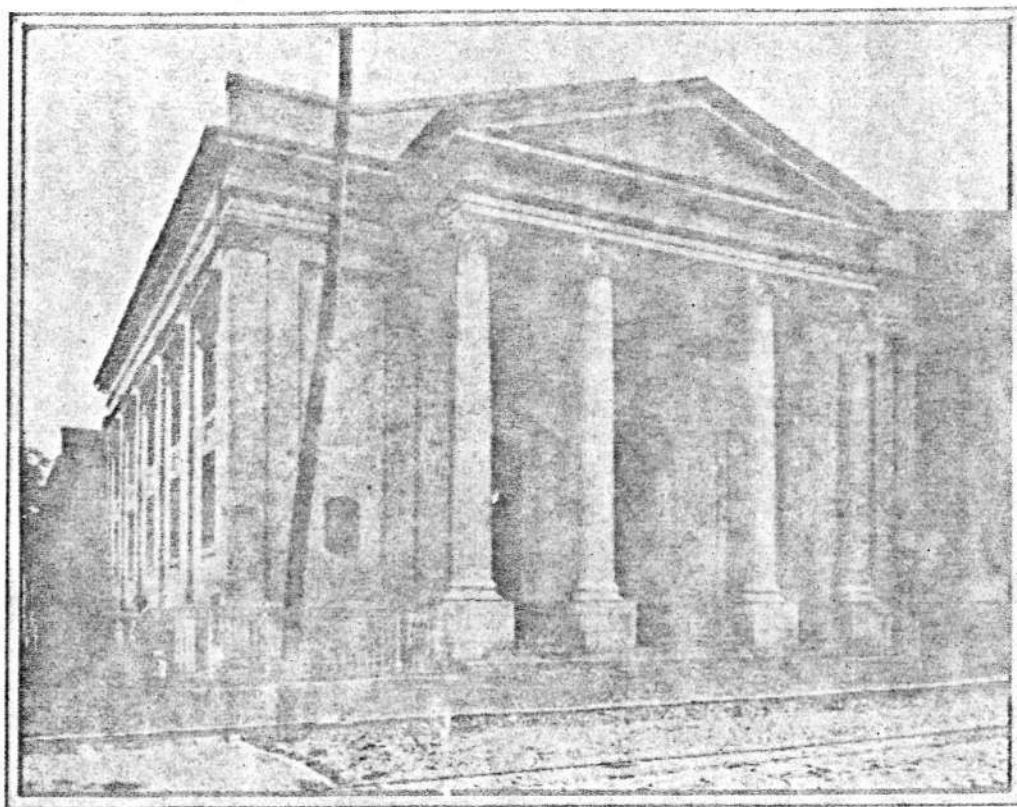
Baltimore Sun, July 31, 1847.

Cuthbert, J.H., Life of Richard Fuller, D.D., New York: Sheldon & Co., 1879.

Enoch Pratt Free Library, Maryland Dept.: Photograph collection; vertical files.

Hays, Robert W., A History of the Seventh Baptist Church. Baltimore: Seventh Baptist Church, 1960.

Mary Portera, St. John the Baptist Parish Office.



SEVENTH BAPTIST CHURCH—1847-1904

From: History of the 7th Baptist Church
Hays, R. W., 1960

OPENING
 OF THE
 SEVENTH BAPTIST CHURCH
 OF BALTIMORE,
 On Sunday, August 1, 1847

ORDER OF EXERCISES—MORNING.

HYMN—BY THE CHORUS.

(Music Original.)

Welcome sweet day of rest,
 That saw the Lord arise;
 Welcome to this reviving breast,
 And these rejoicing eyes.

The King himself comes near,
 And feasts his saints to-day;
 Here we may sit, and see him here,
 And love and praise and pray.

Welcome sweet day, &c.

PRAYER.

HYMN—BY THE CONGREGATION.

How honored is the place,
 Where we adoring stand!
 Zion, the glory of the earth,
 And beauty of the land!

Bulwarks of grace defend,
 The city where we dwell;
 While walls, of strong salvation made,
 Defy th' assaults of hell.

Lift up th' eternal gates;
 The doors wide open fling;
 Enter, ye nations that obey
 The statutes of your King.

READING THE SCRIPTURES.

HYMN—BY THE CHORUS.

(Music Original.)

To Thee this temple we devote,
 Our Father and our God;
 Accept it thine and seal it now,
 Thy spirit's blest abode.

Here may the prayer of faith ascend,
 The voice of praise arise;
 O may each lowly service prove,
 Accepted sacrifice.

Here may the sinner learn his guilt,
 And weep before the Lord;
 Here, pardon'd, sing a Saviour's love,
 And here his vows record.

Here may affliction dry the tear,
 And learn to trust in God,—
 Convinced it is a Father smites,
 And love that guides the road.

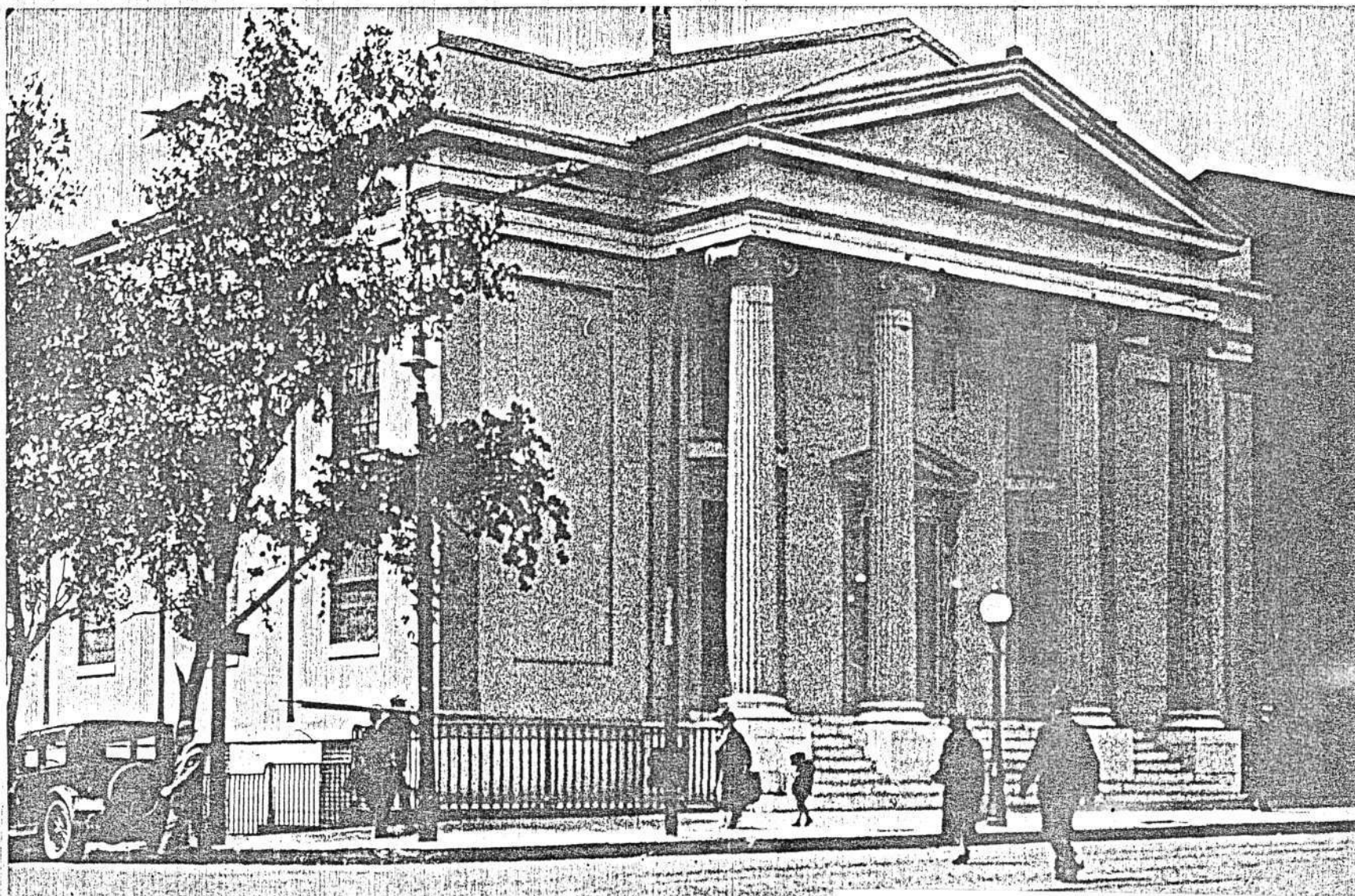
Peace be within these sacred walls
 Prosperity be here!
 Long smile upon thy people, Lord,
 And evermore be near.

SERMON.

BENEDICTION.

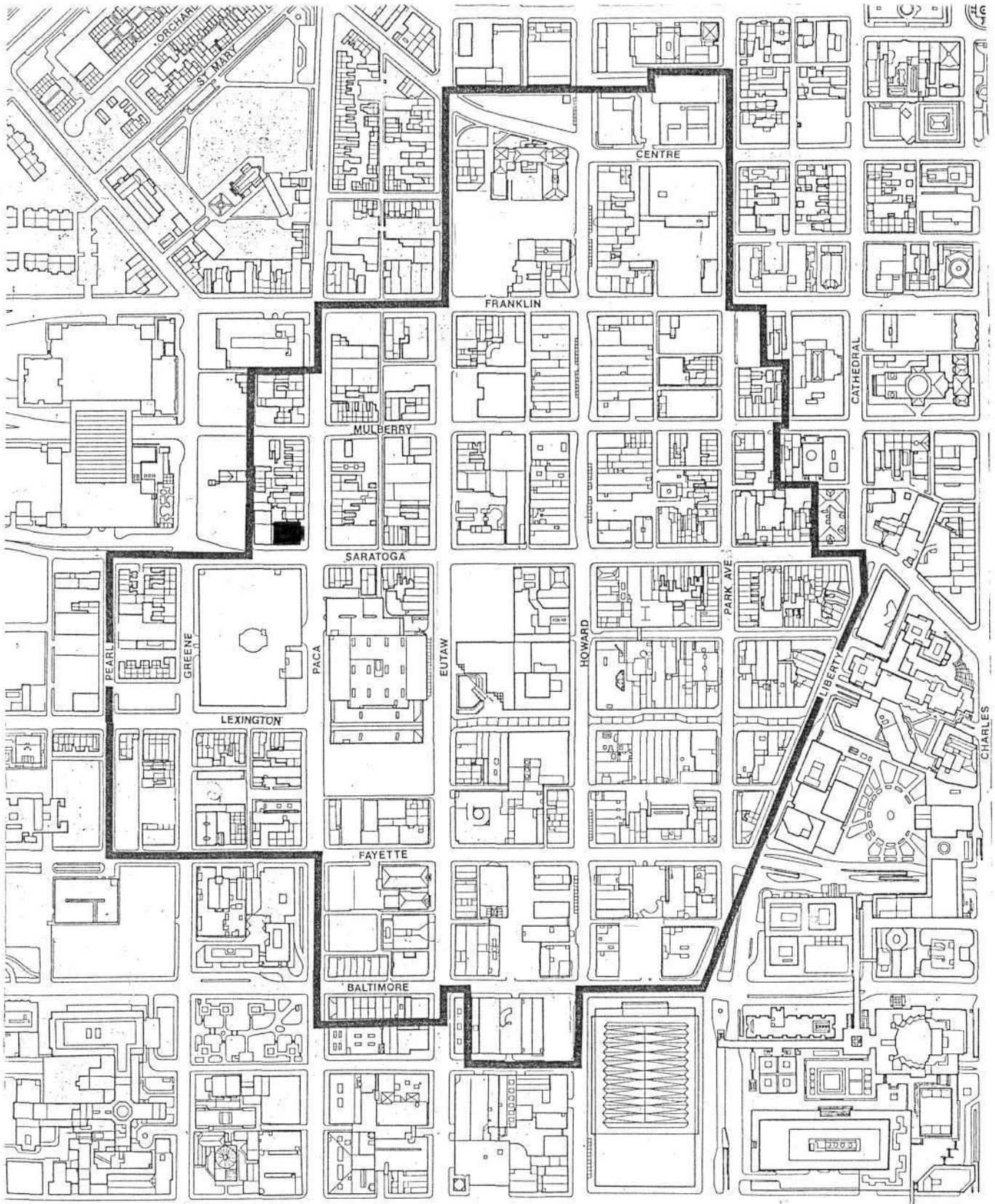
TOV, CHINE.

FIRST SERVICE PROGRAM



St. Jude Shrine
St. John the Baptist R. C. Church
(former 7th Baptist Church)
ca. 1935

B-2261



Baltimore Metrocenter Survey
 Market Center
 St. Jude Shrine
 300 North Paca Street
 B-2261



B-2261

Old Seventh Baptist Church (St. John the Baptist Catholic Church, St. Jude Shrine)

300 N. Paca Street & 500 Saratoga Street, W. (now 512 W. Saratoga Street)

Block 0575 Lot 030

Baltimore City

Baltimore East Quad.

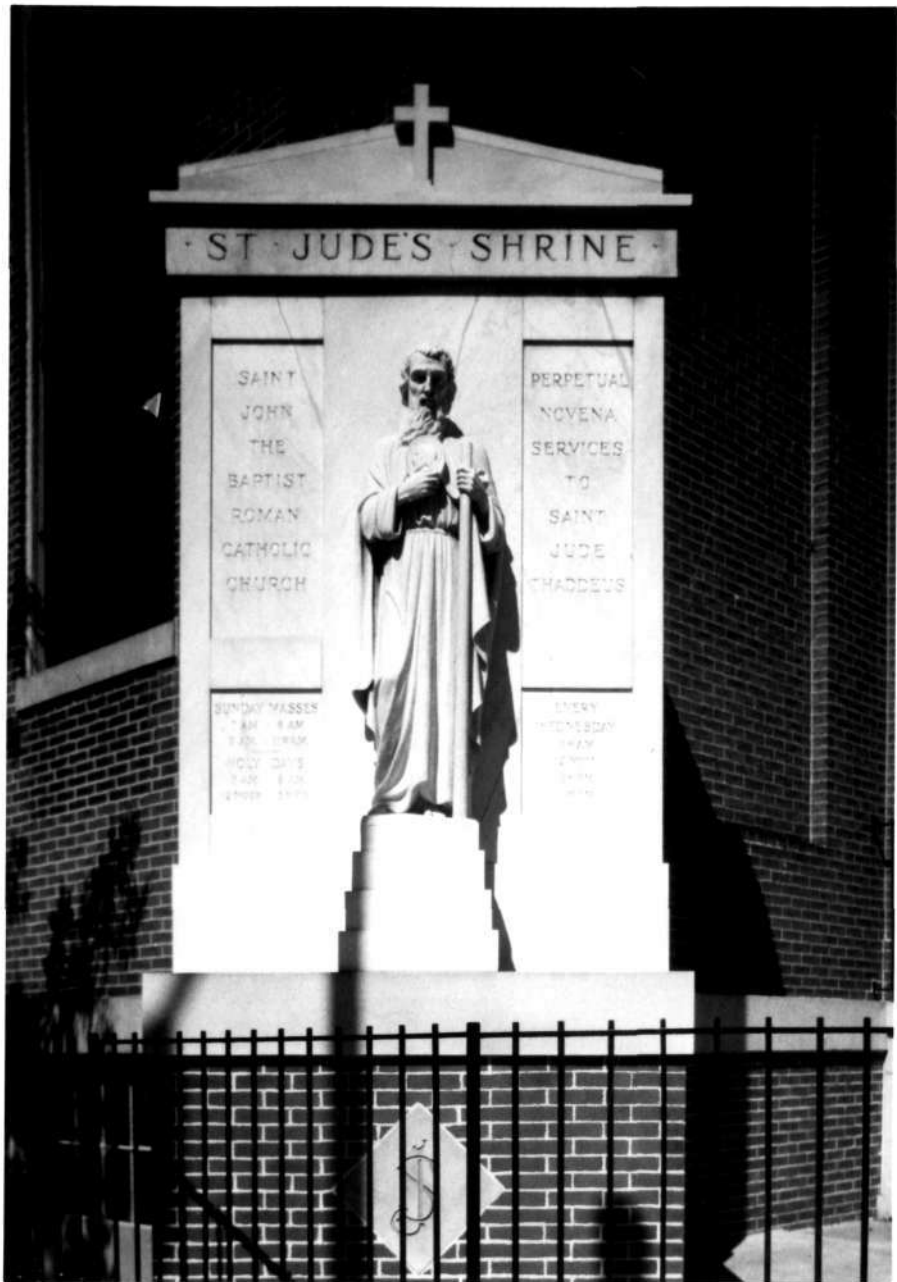




St. Jude Shrine B-2261
300 North Paca Street
Market Center - Metrocenter Survey
Baltimore (City), Maryland
Photo: Janet Davis
September 1985
Neg. loc.: Maryland Historical Trust
East elevation
1/3



St. Jude Shrine B-2261
300 North Paca Street
Market Center - Metrocenter Survey
Baltimore (City), Maryland
Photo: Janet Davis
September 1985
Neg. loc.: Maryland Historical Trust
Southeast corner view
2/3



SAINT
JOHN
THE
BAPTIST
ROMAN
CATHOLIC
CHURCH

SUNDAY MASSES
7 AM - 8 AM
8 AM - 9 AM
HOLY DAYS
7 AM - 8 AM
8 AM - 9 AM

PERPETUAL
NOVENA
SERVICES
TO
SAINT
JUDE
THADDEUS

EVERY
THURSDAY
7 AM
8 AM
9 AM

St. Jude Shrine B-2261
300 North Paca Street
Market Center - Metrocenter Survey
Baltimore (City), Maryland
Photo: Janet Davis
September 1985
Neg. loc.: Maryland Historical Trust
Detail, St. Jude Statue
3/3

B-2261 Blk. 575

MAGI #042261 5508⁷

MARYLAND HISTORICAL TRUST WORKSHEET

NOMINATION FORM
for the
NATIONAL REGISTER OF HISTORIC PLACES, NATIONAL PARKS SERVICE

SEE INSTRUCTIONS

1. NAME				
COMMON: St. John the Baptist Catholic Church (St. Judes Shrine)				
AND/OR HISTORIC: 7th Baptist Church				
2. LOCATION				
STREET AND NUMBER: 300 North Paca Street				
CITY OR TOWN: Baltimore				
STATE: Maryland		COUNTY:		
3. CLASSIFICATION				
CATEGORY (Check One) <input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object		OWNERSHIP <input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both		STATUS <input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
		Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered		ACCESSIBLE TO THE PUBLIC Yes: <input type="checkbox"/> Restricted <input checked="" type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)				
<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)	
<input type="checkbox"/> Educational	<input type="checkbox"/> Military	<input checked="" type="checkbox"/> Religious		
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Museum	<input type="checkbox"/> Scientific		
4. OWNER OF PROPERTY				
OWNER'S NAME:				
STREET AND NUMBER:				
CITY OR TOWN:		STATE:		
5. LOCATION OF LEGAL DESCRIPTION				
COURTHOUSE, REGISTRY OF DEEDS, ETC.: Records Office Room 601				
STREET AND NUMBER: Baltimore City Courthouse				
CITY OR TOWN: Baltimore		STATE: Maryland		
Title Reference of Current Deed (Book & Pg. #):				
6. REPRESENTATION IN EXISTING SURVEYS				
TITLE OF SURVEY: City of Baltimore Neighborhood Survey				
DATE OF SURVEY: 1976 <input type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input checked="" type="checkbox"/> Local				
DEPOSITORY FOR SURVEY RECORDS: COMMISSION FOR HISTORICAL &				
STREET AND NUMBER: ARCHITECTURAL PRESERVATION				
Room 900				
CITY OR TOWN: 26 South Calvert St.		STATE:		
Baltimore, Md. 21202				

7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input type="checkbox"/> Uncluttered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

This Greek Revival style church is located on the NW corner of Paca and Saratoga Streets. It is surfaced in running-bond brick with stone columns and detail.

The entrance of the church, facing Paca Street, is approached by seven stone steps. Stone dados rise from the steps, supporting 4 massive detached Ionic columns, two to each side of the main entrance. A large projecting pediment is supported by the columns, its supporting courses spanning the entire width of the structure. The wall surface is divided into three sections. On each end, to either side of the steps/columns / pediment central portion, are brick wings framed by pairs of composite brick pilasters. A large recessed brick panel fills most of the space in each of these wings. The central section under the pediment has three entrances: The main center entrance, and a smaller entrance to each side. The side entrances each contain double wooden doors under double wooden transoms framed with wood. Above each door is a flat window framed in wood, the sides of the frame extending slightly past the sill. The central doorway is a larger version of the side openings, with the addition of a bracketed wooden pediment above. Centered in the wall above is a flat recessed brick panel. A parapet rims the entire roofline, triangulated above the pediment.

The Saratoga Street facade is five bays wide. Each bay is framed by pilasters similar to those of the front facade, resting on a stone belt course at the level of the Paca Street entrances. The pilasters rise to a string course continued from the front, above which is an unadorned brick frieze and simple wooden cornice. Below the belt course in each bay is a double-hung (10/10 lights) window with wood sill. The second bay from the left contains a double wooden door with 5-part transom, approached by stairs leading down from the left.

Above the belt course, each bay contains a large Gothic stained-glass window framed by a stone sill and a bracketed, projecting stone lintel.

SEE INSTRUCTIONS

25 South Canal St
Baltimore, MD 21202
JANUARY 1989
NATIONAL HISTORICAL

B. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- ☐ Pre-Columbian ☐ 16th Century ☒ 18th Century ☐ 20th Century
☐ 15th Century ☐ 17th Century ☐ 19th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

Originally built as a Baptist Church, construction was begun in 1867. In 1913, the structure was converted for use as a Catholic Church, and now serves as a National Shrine, the site of pilgrimages from all parts of the hemisphere.

RECEIVED FOR HISTORICAL & ARCHITECTURAL PRESERVATION

1982

SEE INSTRUCTIONS



B-2261

300-06 N. Paca St.

Neg #

2/76

B. Plencik

Block

575